Strategic evaluation of the priorities in the field of culture digitisation for the EU Funds investment period 2021–2027

Final report summary

For the Ministry of Culture of the Republic of Lithuania

Vilnius, 2023

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Summary

To prepare for the new funding period 2021–2027, an evaluation has been conducted to assess the impact of EU funds and other financial investments in the digitization of cultural resources on the volume and quality of cultural services provided. The findings of the evaluation will provide the basis for more effective planning of interventions and will respond to the needs of society in relation to all digital cultural resources and their realisation by selecting and adapting the necessary technological solutions and maximising the use of existing resources. This will allow to prepare for the 2021–2027 European Union (EU) Funds programming period by assessing the need for EU funds and other investments in the development and efficiency of cultural information systems, digital services, and products.

The evaluation consists of 4 thematic parts:

- assessment of the impact of investments for 2014–2020.
- analysis of foreign countries' experience and opportunities for cooperation.
- the need/demand for cultural content, volumes, and investment required.
- recommendations.

To meet the objective of the Evaluation, hypotheses were developed for all 16 evaluation questions, and the evaluation sought to confirm or refute these hypotheses. Chapter 1 of the evaluation presents the evaluation methods and the combination of methods by thematic strand. Chapter 2 of the evaluation identifies the impact of EU and other public investments in the field of cultural digitisation in the 2014-2020 period, the scope of the impact, and the differences in the impact of different investments. Chapter 3 of the evaluation analyses good practices in cultural digitisation in selected foreign countries – Denmark, Poland, and the Netherlands – with a particular focus on good practices in content dissemination. The good practices identified are used to inform the formulation and recommendations of the Evaluation based on the relevance of the good practices to the Lithuanian cultural digitisation challenges. Chapters 4 and 5 of the Evaluation analyse the achievements and challenges of Lithuanian cultural institutions in the development, updating, dissemination and preservation of digital and digitised cultural content (hereinafter referred to as DDCC) and in the cooperation with unified portals (identifying problems that are primarily related to funding, lack of specific competences, primarily in dissemination). Chapter 6 of the evaluation presents the analyses of the national User Survey and the group discussions with representatives of the target professional groups and experts, identifying user habits, needs and expectations. Chapter 7 of the Evaluation sets out the roadmap (recommendations and required investments) for the 2021-2027 funding period - the roadmap recommendations are based on the answers to the Evaluation questions.

The evaluation of EU funds and other investments in 2014-2020 found that the impact on cultural openness and accessibility was manifested in three ways: a) through support for the DDCC; b) through the development and modernisation of the DCHP; and c) through support for the cultural and creative industries (hereinafter referred to as CCI) CCI sector and the arts. Accordingly, the impact has been manifested through (a) an increase in the volume of DDCC; (b) an increase in the number of visitors to the DCHPs; (c) an increase in the capacity of the CCI sector and the arts to produce and disseminate DDCC.

The scope of the evaluation analyses OP instruments and LCC programmes:

- 02.3.1-CPVA-V-526 „Digitisation and dissemination of cultural content".
- 13.1.1-LVPA-K-309 „Incentives to improve infrastructure for cultural and creative industries businesses".
- 13.1.1-LVPA-K-310 „Incentives for the cultural and creative industries to develop competitive cultural products".
- KRF01 „Developing new products and/or services for cultural and arts organisations".
- KRF02 „Dissemination of digital cultural objects".
- KRF03 „Memory institutions".
- KRF04 „Creative activities and the protection of copyright and related rights: copyright and related rights protection".

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- KRF05 „Protection of copyright and related rights".
- KRF06 „Implementing the strategic programmes of artists' organisations".

All product indicators of analysed measures will be/are achieved. However, it was found that not all outcome indicators were achieved. The only result indicator, the value of which was reached and exceeded, is the OP result indicator "Part of citizens who use electronically provided public and administrative services". The values of other indicators were not reached. The achievement of the target value of the OP result indicator "The share of the added value created by the culture sector compared to the total value created" was negative (it was moved away from the target value, instead of closer to the target value), the achievement of the target value of the LCC result indicators was 98% and 75%. The total identified impact – created at least 207 thousand DDCC facilities and over 3.9 million DDCC views. It should be noted that due to data limitations, only a part of the impact was determined, so the actual impact is higher. Failure to achieve performance indicators can be explained by external factors or improved planning of indicators. For example, the achievement of the indicator "The share of added value created by the cultural sector compared to the total value created" depends on the macro processes of the Lithuanian economy, and it is much more influenced by the processes taking place in other sectors of the economy. The LCC result indicators only measure the number of views in the first calendar year, although the full result is also reflected later.

When assessing the contribution of different measures/programmes to the overall impact, it was found that the most significant impact on the openness and accessibility of cultural content was made by OP measure No 02.3.1-CPVA-V-526, which created 207 thousand units of cultural content. V.2.2-CP-V-53-CV-VIA-VIA, which generated the highest number of DDCC objects (10.1% compared to 2022 levels), attracting an additional 2.96 million content views in the first year after project implementation (17% compared to 2022 levels). The LCC has led to at least 5% more content views in the first year after project implementation (0.95 million views, 5% above 2022 levels), i.e., the number of views of the content created in the first year after project implementation is equivalent to 5% of the total number of views of the DDCC in 2022.

The evaluation found that during the programming period, project promoters faced two main disruptions: the crisis caused by the COVID-19 pandemic and the challenges in the development of IT systems (delays by contractors, the need to coordinate technical solutions between different systems). Although these disruptions caused delays, the activities were implemented.

To provide an overview of good practices in digitising cultural resources in foreign countries, an analysis of foreign countries (the Netherlands, Poland, and Denmark) has been conducted, based on a programme of interviews with representatives of foreign countries and secondary sources.

1. USER ORIENTATION. In all countries analysed, the priority is to increase the dissemination and use of DDCC. In the Netherlands, for example, a digital culture network for cultural institutions is being developed by centralising the functions of DDCC dissemination, marketing, and user research. User-orientation means that the aim is to respond to users' needs by providing relevant and interesting content on platforms that are convenient for them. Content should be engaging in both form and substance, which means that the content selected should be relevant/trendy and delivered on platforms such as social networks through storytelling. In terms of specific groups, Denmark distinguishes dissemination to target professional groups (art-related professions or professions that regularly use DDCC in their work activities. For example, architects, art researchers, representatives of the education system, students of art-related studies) and the public. The target groups of professionals listed above are targeted directly, through integrated training or workshops, and through the hosting of students for internships. The needs of the public are addressed through the dissemination of specially selected DDCC on social networks. In addition, the accessibility and discoverability of such content is crucial, making it much easier for users to find it. Foreign countries are investing in user-friendly and easily accessible and unified platforms where all relevant information or referral links can be found.

2. USING SOCIAL NETWORKS TO DISSEMINATE THE DDCC. Cultural institutions use social networks to publicise the DDCCs they manage, and content is developed systematically to meet the needs of social network users. Social networks are one of the main platforms for the consumption of digital cultural content, as confirmed by the Lithuanian consumer survey.

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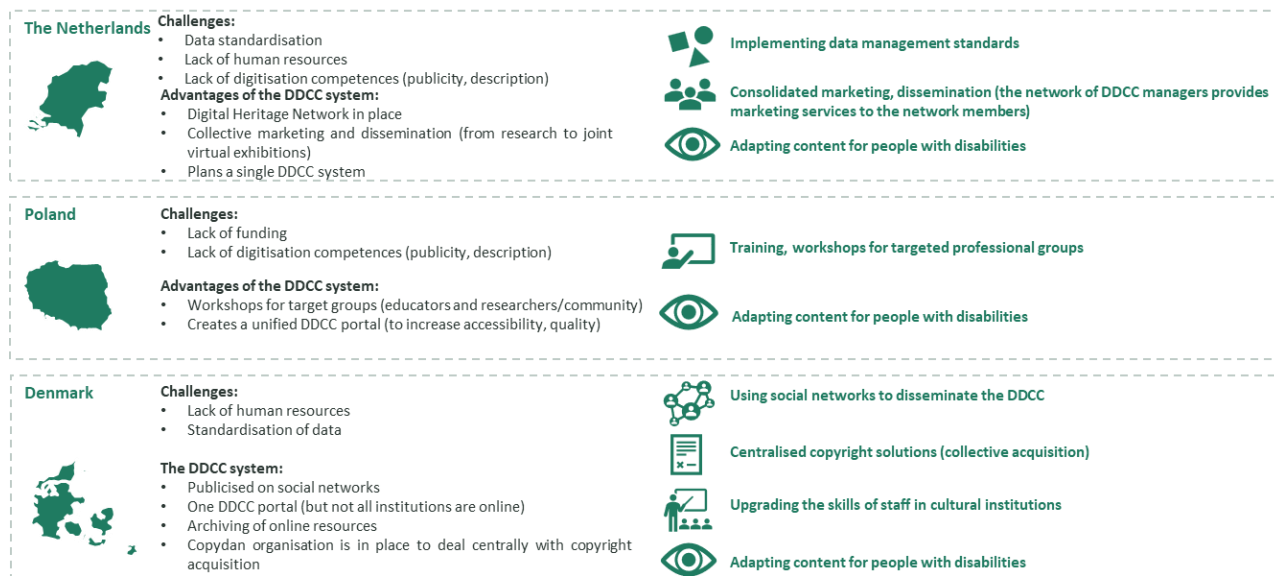KULTŪROS MINISTERIJA

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3. ADAPTING CONTENT FOR PEOPLE WITH DISABILITIES. Universal design standards are applied in the development of the DDCC portals and in the production of the DDCC, ensuring that the DDCCs accessible to all people, including people with special needs. For example, in Poland, the WCAG 2.0 standard is being applied to the development of a new unified DDCC portal.

4. TRAINING, WORKSHOPS FOR TARGET PROFESSIONALS. Organisation of various activities - workshops, events, trainings - aimed at attracting the attention of target professional groups and raising their awareness of the DDCC. Various activities provide an opportunity to test and learn about the potential applications of DDCC in different fields such as education, tourism.

5. IMPLEMENTATION OF DATA MANAGEMENT STANDARDS. The aim is to publish the DDCC held by cultural institutions on a common website or platform. Such systems act as a data archive for a wide range of digital content. The aim of the unifying platforms is to collect and share DDCC in one place, to increase accessibility and re-usability of content and to improve quality. The aim is to provide data in an open format and to manage metadata in a uniform way. This is also important for cooperation with unified portals such as Europeana. Cooperation with foreign unified portals is hampered by incompatibility of national systems and different standards, which is the only disadvantage and barrier to cooperation identified by respondents. Removing this obstacle would enable cooperation with unified portals.

6. CENTRALISED COPYRIGHT SOLUTIONS. Copydan is the Danish organisation for copyright management. Copydan's representatives assist various institutions in the publication and copying of other authors' material. The aim of such an organisation is to ensure that the distribution of content is legal. In addition, the organisation works with authors, authors' associations, or other copyright managers to obtain consents to make DDCC publicly or partially available (for example, for educational purposes only).

7. IMPROVING THE SKILLS OF STAFF IN CULTURAL INSTITUTIONS. In Poland, there is a shortage of qualified staff and a lack of knowledge, which is why the Ministry, in cooperation with the country's Centres of Excellence for Digitisation of Cultural Collections, produces educational publications and organises courses on digitisation and copyright to increase the knowledge and competence of those working in this field.

The Netherlands
Challenges:
• Data standardisation
• Lack of human resources
• Lack of digitisation competences (publicity, description)
Advantages of the DDCC system:
• Digital Heritage Network in place
• Collective marketing and dissemination (from research to joint virtual exhibitions)
• Plans a single DDCC system

Implementing data management standards

Consolidated marketing, dissemination (the network of DDCC managers provides marketing services to the network members)

Adapting content for people with disabilities

Poland
Challenges:
• Lack of funding
• Lack of digitisation competences (publicity, description)

Advantages of the DDCC system:
• Workshops for target groups (educators and researchers/community)
• Creates a unified DDCC portal (to increase accessibility, quality)

Training, workshops for targeted professional groups

Adapting content for people with disabilities

Denmark
Challenges:
• Lack of human resources
• Standardisation of data

The DDCC system:
• Publicised on social networks
• One DDCC portal (but not all institutions are online)
• Archiving of online resources
• Copydan organisation is in place to deal centrally with copyright acquisition

Using social networks to disseminate the DDCC

Centralised copyright solutions (collective acquisition)

Upgrading the skills of staff in cultural institutions

Adapting content for people with disabilities

1 Figure. A summary of the analysis of foreign countries and the best practices identified
Source: compiled by the Evaluator

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The analysis of the networking, connectivity, and interoperability of the unified portals with Lithuanian cultural resource systems conducted within the scope of the evaluation has identified the networking, connectivity, and interoperability of the unified portals[1]:

1. 2 portals identified with which Lithuanian cultural resource managers are currently cooperating – *Europeana* and *Archives Portal Europe*. The cooperation with Europeana is conducted through the National Library of Lithuania, which is the aggregator of *Europeana* for Lithuania, and with *Archives Portal Europe* the cooperation is carried out by 2 Lithuanian archives.
2. The identified benefits of the cooperation include reaching a wider audience, which leads to a potentially larger number of users, additional feedback, and joint professional development training for professionals in the field of cultural digitisation. A survey of cultural resource managers found that 56% of Lithuanian cultural resource managers do not cooperate with unified portals, but only 5% do not cooperate because they do not see the benefits.
3. Most institutions that do not cooperate with unified portals do so because they do not have an adequate DDCC and human resources and technological limitations.
4. The interview programme found that the cost of cooperation is dependent on the automation of the data delivery/transmission interfaces and meeting technical/quality requirements. In cases where automated submission/transmission of data to unified portals is implemented, institutions do not incur significant cooperation costs. In cases where such an interface is not available, cooperation requires additional human resources (additional working time).
5. It is assessed that to extend the interfaces with the unified portals, automated data submission/transmission interfaces are needed to reduce the need for staff time and to conduct digitisation activities in line with the requirements of the unified portals.

An inventory and analysis of the DCC volume and DDCC information systems has shown that 10% of protected cultural heritage objects are currently digitised (most of the digitised objects are of the visual two-dimensional type), with half of the digitised content in the public domain and an even smaller proportion labelled with an Open Content Licence. In addition, a questionnaire survey of Lithuanian cultural institutions showed that almost all the institutions surveyed are digitising and just over half are creating digital content. The use of Digital Cultural Heritage Platforms (DCHP) (e.g., ePaveldas, LIMIS, e-Kinas, etc.) and cultural institutions' websites for dissemination of digital content and e-services in Lithuania has been found to be high, and the survey of users showed that all the platforms are positively evaluated, with no significant differences between the platforms identified.

The interview programme identified 6 main challenges for cultural resource managers.

1. FINANCIAL CHALLENGES. Platform managers identified the financial challenges they face during interviews. Firstly, once a system/platform has been developed or upgraded, there is no funding to maintain or update it, so the institution itself must take on this responsibility. Secondly, in development or modernisation projects, there is no funding for publicity of the newly developed or upgraded platform, which would help to spread the word and attract more visitors.

2. HUMAN RESOURCES CHALLENGES. Platform managers cite the lack of human resources needed for platform maintenance, publicity, and metadata creation as one of the challenges.

3. TECHNOLOGICAL CHALLENGES. Platform managers face a lack of infrastructure (lack of newer or dedicated digitisation equipment). For example, foreign Lithuanian films are recorded in different formats, which require special equipment, and there is not much supply of such equipment on the market.

4. CHALLENGES OF COPYRIGHT RESTRICTIONS. Not all digitised objects in Lithuania are made publicly available to secure copyright, which means that not all available content can be published or reused. On the other hand, the

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[1] For the purposes of the evaluation, the unified portal is a single system for the dissemination of digitised and digital cultural content, bringing together digitised and digital cultural content from different countries. Portals such as Europeana, Archives Portal Europe are the first to be considered.

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publication of content is limited not only by copyright, but also by the decision of institutions not to publish certain content.

5. LACK OF DIGITAL SKILLS. Platform managers note that memory institutions lack expertise in digitising objects and creating descriptions (metadata). Often, platforms ask memory institutions to ensure that the content of the DDCC uploaded to the platforms is made available according to the requirements. Continuous training and dissemination of knowledge between memory institutions is needed to enable them to adapt to the requirements.

6. PUBLICITY CHALLENGES. The DCHP managers identified a publicity challenge during the interviews. According to the respondents, there is a lack of publicity following the creation or updating of websites, and more information could be disseminated about the DDCC. Publicity challenges are intricately linked to a lack of financial and human resources.
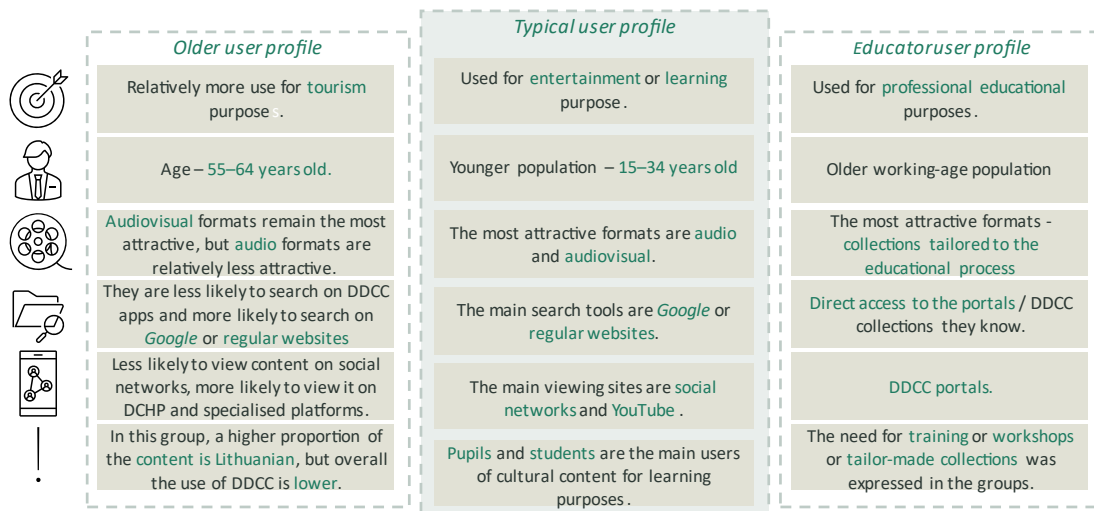
The cost of digitising cultural content shows that the most demanding items are digital (virtual) exhibitions and digitised cultural heritage objects. In both cases, human resources are needed to digitise, move cultural objects into virtual space and adapt the information to the needs of users. Depending on the field, the average time required to produce 1 digitised product is 16 hours of work, €153.

To identify the needs and expectations of DDCC users, a nationally representative Consumer Survey was conducted within the scope of the Evaluation, with 1 109 respondents. It identified the following aspects:

1. 84% of Lithuanians use digital cultural content online. The use of DDCC varies by age, with 92% of younger people (15-24 years) using DDCC and the lowest use among those aged 65-74 years.
2. The largest users of DDCC are cultural and artistic researchers, people working in the CCI sector or in a cultural institution, younger people and students and pupils.
3. 71% of the population view the DDCC on the website without downloading it and 30% download it for personal use. 14% download or reuse content for non-commercial purposes (6% do so with prior modification). 3% of the population reuse content for commercial purposes (1% do so for commercial purposes).
4. Among those who use DDCC, more than two quarters (68%) indicated that less than half of the DCC they use is Lithuanian content. There is a noticeable difference between age groups, with the older population overwhelmingly using Lithuanian content.
5. More than half of the respondents who use the DDCC use it for entertainment purposes at least once a week, and almost a quarter use it daily. The least frequent use of DDCC is for research and professional educational purposes, which is predictable, given that the content is mostly used for such purposes by a small number of professions (teachers, lecturers, researchers, etc.), which do not represent a substantial proportion of the total population.
6. 55% of the population is willing to pay for cultural content at least sometimes (29% never, 16% do not use DDCC). Those aged 25-34 and 35-44 are more likely to pay for content.
7. The main purpose of the use of the DDCC is entertainment (leisure). Age is the main factor influencing the frequency of use of DDCC for entertainment purposes. Among those who use cultural content for entertainment purposes, respondents aged 15-24 stand out, with 47% of them using DDCC for entertainment purposes daily, while among schoolchildren this figure is 69%.
8. The main format of the DDCC is audio and audiovisual content (music, films, radio programmes, podcasts).
9. The main way of searching for DDCC is through search engines: 75% of respondents agreed that this is the usual way of searching for DDCC. Respondents also identified other ways of searching for the DDCC, for example 71% of the population usually go directly to websites they know.
10. The main platforms for viewing DDCC (which are not search sites) are foreign social networks and Lithuanian platforms such as LRT, Delfi, etc. It should be noted that all these platforms are free. The 4-6 places are taken by paid platforms such as Spotify, Netflix, Go3. The least used are the websites of DCHP, museums, libraries, archives, etc. The least known are international cultural heritage platforms such as Europeana, WikiArt etc.
11. The main expectations of users of the DDCC are related to the interestingness of the content (customisability according to interests, needs) and the ease/convenience of finding it.

The evaluation included four group discussions with representatives from the creative industries sector, the cultural sector, cultural tourism and the education and science sector. Summarising the insights gained from the group discussions, the main factors driving the use of DDCC content were publicity and communication of the content, inclusion of DDCC in the educational process, user training and education, application of artificial intelligence and the 'one-stop shop' principle. To encourage users to use the Lithuanian DDCC, the panellists also suggest communicating and disseminating clear information, promoting, and increasing the accessibility and usability of the DDCC. Ways in which the panellists suggest disseminating information about the DDCC include publicity, inclusion in the educational process, personalisation of content and updating communication messages.

Summarising the results of the User Survey and based on the results of the group discussions, the analysis leads to the development of 3 user portraits (typical, older, education worker).

Older user profile

Relatively more use for tourism purpose.

Age – 55–64 years old.

Audiovisual formats remain the most attractive, but audio formats are relatively less attractive.

They are less likely to search on DDCC apps and more likely to search on Google or regular websites

Less likely to view content on social networks, more likely to view it on DCHP and specialised platforms.

In this group, a higher proportion of the content is Lithuanian, but overall the use of DDCC is lower.

Typical user profile

Used for entertainment or learning purpose.

Younger population – 15–34 years old

The most attractive formats are audio and audiovisual.

The main search tools are Google or regular websites.

The main viewing sites are social networks and YouTube.

Pupils and students are the main users of cultural content for learning purposes.

Educator user profile

Used for professional educational purposes.

Older working-age population

The most attractive formats - collections tailored to the educational process

Direct access to the portals / DDCC collections they know.

DDCC portals.

The need for training or workshops or tailor-made collections was expressed in the groups.

2 Figure. Profiles of online users of cultural content
Source: compiled by the Evaluator based on the User Survey and group discussions

In the light of the user profiles described above, insights for the user-oriented dissemination of the DDCC are formulated:

- The DDCC should be disseminated and publicised on social networks - the social network post should present the thematically selected DDCC in an engaging and relevant way, and the post should be accompanied by a link to the DCHP or other DDCC portal where the DDCC is hosted.
- Search engine optimisation (SEO) of the DDCC should be professionally developed, considering that most of the population searches for cultural content on the internet through search engines such as Google.
- The most attractive formats for DDCC – audio and audiovisual – should be prioritised when disseminating DDCC. Such content allows to attract the attention of a larger proportion of users.
- The main purpose of using DDCC is for entertainment and learning purposes. Accordingly, the content selected for dissemination should be attractive either as entertainment or as learning material.
- Collaboration with the education system in presenting the possibilities of DDCC and DCHP and the development of DDCC collections tailored to the educational process would increase the usability of DDCC.

Based on this analysis, a roadmap for the 2021–2027 EU Funds investment programming period has been drawn up, consisting of 12 recommendations divided into 4 clusters: clusters 1 to 3 focus on improving the digitalisation system, while cluster 4 focuses on meeting users' expectations and needs (see Figure 2 below).

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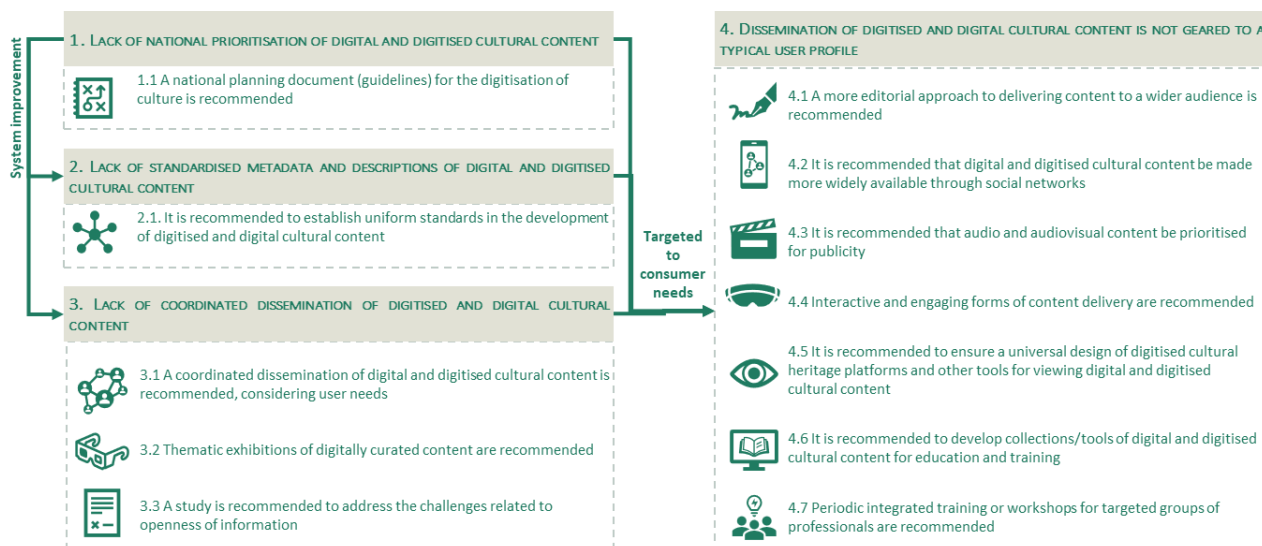
3 Figure. Recommendations and their internal logic
Source: compiled by the Evaluator

1.1. It is recommended that a national planning document (guidelines) for the digitisation of culture be prepared | The national planning document for digitisation of culture should set out, in the light of national and EU regulation, (a) mechanisms for interaction and coordination between different institutions in the development, updating, dissemination and preservation of digital and digitised cultural content; (b) standards for digital and digitised cultural content, metadata and descriptions; (c) tools for the promotion and dissemination of digital and digitised cultural content; and (d) priorities for digitisation activities. It is recommended that the other recommendations of this Evaluation be considered in the definition of these priorities, standards, and necessary tools.

2.1. It is recommended that uniform standards be set for the development of digital and digitised cultural content | It is proposed to establish uniform standards (for digitisation, expression, data formats and metadata description) for cultural institutions operating in Lithuania. The establishment of such standards enables greater cooperation between national institutions. Lithuanian cultural institutions that do not participate in the Lithuanian digital content platforms prepare their digital content according to their own standards, but when they decide to join the platforms and make their digital content publicly available, the challenges they face require them to prepare the content afresh. Therefore, the development of uniform standards would allow institutions new to digitisation or those starting digitisation activities to prepare their content based on them.

The feasibility of the other evaluation recommendations - primarily those related to the dissemination of digital and digitised cultural content - depends on the establishment and adherence to standards, as different standards increase the cost of setting up collaborative projects, such as curated thematic virtual exhibitions.

3.1. It is recommended that the dissemination of digital and digitised cultural content should be carried out in a coordinated manner, taking into account the needs of users | Better dissemination of digital and digitised cultural content - to attract more users - requires active marketing, continuous monitoring of dissemination practices, professional preparation of dissemination materials for digital and digitised cultural content, and tailoring them to user groups or trends. Such marketing and communication work should be conducted in a professional and systematic way, which would enable a more targeted attraction of a larger number of users. To manage financial and human resources in a consolidated way, it is proposed to develop competences in the dissemination and marketing of digital and digitised cultural content in a coordinated way.

3.2. It is recommended to organise thematic exhibitions of digitally curated content | It proposes the coordinated dissemination of digital and digitised cultural content through the creation of digital products. The digital thematic exhibitions would consist of content held by different cultural institutions, which would be brought together to form a complete thematically based exhibition narrative. It is recommended that professional digital exhibitions be adapted to current events, thus increasing the interest of users. Such curated virtual thematic exhibitions allow to attract more visitors due to the wider range of content and thematic relevance. Each

digital and digitised cultural object used in a virtual exhibition could be linked to the website of the relevant cultural institution, thus increasing the visibility of each individual cultural institution through joint thematic virtual exhibitions.

3.3. A STUDY IS RECOMMENDED TO ADDRESS THE CHALLENGES RELATED TO THE OPENNESS OF INFORMATION | Copyright challenges have been identified for many cultural resource managers to open as much relevant content as possible to users. The administrative burden of copyright protection means that some relevant digital and digitised cultural content is not publicly available to users. It should be noted that the challenge is not related to the concept of copyright itself or its legal regulation, but to the administrative part of the implementation, from the perspective of cultural institutions that seek to make content available to users or groups of users. It is recommended that the challenges related to copyright be addressed in a coordinated manner. One possible solution could be to adapt the Danish example (where the designated authority actively cooperates with authors, authors' organisations, other copyright managers to obtain permissions to open digital and digitised cultural content to the public in full or in part). A centralised body specialising in this activity would have the necessary knowledge and competences to conduct this type of activity effectively. The group discussions also led to an additional suggestion: in cases where authors agree to open content only to a part of the public (e.g., only to students for learning purposes), to introduce a digital culture passport for a specific user group (e.g., education, tourism, school students, etc.). In this context, it is recommended to analyse in detail the possibilities of applying copyright (through a specialised study) to open as much cultural content as possible to users.

4.1. A MORE EDITORIAL APPROACH TO PRESENTING CONTENT TO A WIDER AUDIENCE IS RECOMMENDED | Dissemination of digital and digitised cultural content to a wider audience requires specific preparation of dissemination material to achieve better dissemination results (more views). The material prepared for dissemination should be thematically structured, with content selected according to current issues and trends, thus creating a story or a narrative.

4.2. IT IS RECOMMENDED THAT DIGITAL AND DIGITISED CULTURAL CONTENT BE MADE MORE WIDELY AVAILABLE THROUGH SOCIAL NETWORKS | The consumer survey found that social networks are one of the main platforms for finding and viewing cultural content for the typical consumer. Thus, systematic dissemination via social networks is needed to attract more consumer interest. The implementation of this recommendation should be coordinated with recommendation 4.1.

4.3. IT IS RECOMMENDED TO PRIORITISE AUDIO AND AUDIOVISUAL CONTENT FOR PUBLICITY | Considering the profile of the typical user, it is suggested that audio and audiovisual content should be the first choice for the dissemination of digital and digitised cultural content. It should be noted that this does not mean that only such content should be developed, but that it should be seen as a tool to attract more content users through attention and interest.

4.4. INTERACTIVE AND ENGAGING FORMS OF CONTENT PRESENTATION ARE RECOMMENDED | Interactive and immersive forms of content allow content to be presented in an entertaining way, and innovative technologies, artificial intelligence and other modern solutions are recommended. User research shows that most of the population uses digital and digitised cultural content for entertainment purposes, with audiovisual content being the most popular, and therefore interactive and immersive content delivery is expected to increase the population's attention.

4.5. IT IS RECOMMENDED TO ENSURE A UNIVERSAL DESIGN OF DIGITISED CULTURAL HERITAGE PLATFORMS AND OTHER TOOLS FOR VIEWING DIGITAL AND DIGITISED CULTURAL CONTENT | Ensuring universal design and content accessibility requirements for people with disabilities so that all members of society, including those with special needs, can access, view, and use digital and digitised cultural content and related e-services.

4.6. IT IS RECOMMENDED TO DEVELOP COLLECTIONS/TOOLS OF DIGITAL AND DIGITISED CULTURAL CONTENT FOR THE EDUCATION AND TRAINING PROCESS | The use of digital and digitised cultural content for learning purposes is a promising area since this is a relatively frequent use of digital and digitised cultural content, and is predominant among younger people, who are more likely to use digital and digitised cultural content. The group discussions highlighted the need to develop separate collections for the education system. Such collections should be aligned with the curriculum. Cooperation between digital and digitised cultural content managers and the Ministry of Education, Science and Sport and schools is needed on the possibilities of adapting content to educational programmes.

4.7. IT IS RECOMMENDED TO PERIODICALLY ORGANISE INTEGRATED TRAININGS OR WORKSHOPS FOR TARGETED GROUPS OF PROFESSIONALS | It is worth organising workshops (workshop or hackathon format) for specific target groups to demonstrate the potential of digital and digitised cultural content, or to involve them in, for example, the development of collections for education. Target groups could include staff from educational institutions, the cultural and creative industries, culture, and tourism. Interactive training formats allow to better adapt to the practical needs of the target groups, not only to teach but also to create new content. An added benefit is that as these target groups become more familiar with digital and digitised cultural content, their overall awareness of such content and its potential increases organically.

The Recommendation also focuses on the continuous development of the competences of professionals working in the cultural sector in areas such as modern technologies, advanced digitisation, the application and use of artificial intelligence, data management and analysis.

The full implementation of the recommendations is estimated to require a one-off investment of at least €24 million and an annual cost of at least €798.6 thousand (assuming the hiring of 3 marketing/content preparation specialists and the development of 1 interactive and engaging e-service for the delivery of DDCC per year, 10 integrated training/workshops).